

N.B.—If the Music in this Book is played according to the Instructions the Dances and the Music will finish at the same time.

KERR'S MODERN DANCE ALBUM

FOR THE
PIANOFORTE

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VIOLIN

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This album is arranged
for Piano Accordeon
Instructions on page 20

JAMES S. KERR, MUSIC PUBLISHER, **79 Berkeley Street, Glasgow, C.3**

Gerwyn Williams

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KERR'S MODERN DANCE ALBUM.
EIGHTSOME REEL.

Dance begins after the chord. Finish with chord after N^o 8.

Chord. SPEED THE PLOUGH.

1. *Fine.*

THE WIND THAT SHAKES THE BARLEY.

2. *mf*

1st & 2nd 3rd

ff

Mrs McLEOD.

3. 1st & 2nd 3rd

FAIRY DANCE.

4. *mf*

ff marcato il basso

Play 3 times.

THE DE'IL AMANG THE TAILORS.

5. *mf* *f*

A_a B_{bm} E_{e7} A_a D_d E_a E_{e7} A_a

A_a B_{bm} E_{e7} A_a D_d E_a Play 3 times.

CLEAN PEA STRAE.

6. D_d A_a C_c D_d A_{a7} D_d D_d A_a C_c D_d E_a (D) G A_{a7} D_d Play 3 times.

1st & 2nd 3rd

THE MASON'S APRON.

7. A_a E_{e7} A_a D_d E_a A_a Play 3 times.

A_a D_d E_{e7} A_a D_d Play 3 times.

THE SOLDIER'S JOY.

8. D_d A_a D_d A_{a7} D_d E_{e7} A_a D_d (A) Play 5 times and first 8 bars to finish

D_d (A) A_{a7} D_d A_{a7} D_d A_{a7} D_d Fine.

A Strathspey and Reel of Tulloch is often danced after the Eightsome Reel. If the dancers remain in position play a long chord then Strathspey 3 times and Reel of Tulloch 8 times as given on page 5.

FOURSOME (OR SCOTCH) REEL.

Play each Reel and Strathspey 3 times.

Play a chord on D. as an introduction. If the dancers do not then begin thereafter, play the first four bars three times.

CAMERON'S GOT HIS WIFE AGAIN.

Strathspey.

JENNY DANG THE WEAVER.

Reel.

HIGHLAND WHISKY.

Strathspey.

SPEED THE PLOUGH.

Reel.

JESSIE SMITH.

Strathspey.

D...d G...g D...d G...g D...d A...a D...d D...g D...g

D...d D...g D...d A...a7 D...d D...g D...d D...g D...d A...a7 D...d A...a7 D...d A...a7 Play 3 times.

RACHAEL RAE.

Reel.

D...d A...a7 D...d G...g A...a7 D...d D...d G...g A...a7

D...d A...a7 D...d D...d G...g A...a7 D...d G...g A...a7 Play 3 times.

THE PIPER O'DUNDEE.

Strathspey.

A...am G...g A...am E...e7 A...am C...c G...g7 C...c G...g7

C...c (G)...dm E...e7 A...am C...c G...g7 C...c G...g7 C...c (G)...dm E...e7 Play 3 times.

REEL OF TULLOCH.

Chord.

A...a G...g A...a E...e G...g A...a A...a G...g

A...a E...e G...g A...a G...g A...a Play Reel of Tulloch 8 times. A...a

MOUNTAIN DEW.

Highland Schottische.

LADY MADELINE SINCLAIR.

1.

First system of music for 'LADY MADELINE SINCLAIR.' in D major, 6/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#). The time signature is 6/8. The music features triplets and various chords. The bass line includes the following chords: A a, A d, A a, E e7, A a, A d, E e7, A a, A d, B bm, E e7, A a, E e7.

ORANGE AND BLUE.

2.

Second system of music for 'ORANGE AND BLUE.' in D major, 6/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#). The time signature is 6/8. The music features triplets and various chords. The bass line includes the following chords: D d, E em, E e7, A a, D d, G (D), E D, A a7, D d.

THE KEEL ROW.

3.

Third system of music for 'THE KEEL ROW.' in D major, 6/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#). The time signature is 6/8. The music features triplets and various chords. The bass line includes the following chords: A a, E e7, A a, E e7, A G, (D) D, A a, E e7, A a, A a, D d, E a, E e7, A a, D d, A a, E e7, A a.

KAFOOZALUM.

4.

Fourth system of music for 'KAFOOZALUM.' in D major, 6/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#). The time signature is 6/8. The music features triplets and various chords. The bass line includes the following chords: D d, (A) a7, A a, D d, D d, A a7, D d, (A) a7, A a, D d, D d, A D, a7 d.

LORD MCIRA.

5.

Fifth system of music for 'LORD MCIRA.' in D major, 6/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#). The time signature is 6/8. The music features triplets and various chords. The bass line includes the following chords: G g, (D) d, G g, A am, D d7, G g, A am, D d7, G g, G g, D d7, C o, D d7, G g.

BANKS O'CLYDE.

6.

Chords: G, g, C, (G), A, am, D, d7, G, g, G, d7, G, c, G, g

Chords: G, g, D, d, A, am, D, d7, G, g, G, d7, G, c, G, d7, G, c, G, d7, G, c, G, d7, G

ROSE AMONG THE HEATHER.

7.

Chords: D, d, G, g, D, d, A, a, D, d, G, g, D, d, A, d7, D, d, D, d, A, d7, D, d, D, d, A, a7

Chords: D, d, B, b dim., D, d, A, a7, D, d, D, d, D, g, D, d, A, a7, D, d, E, (D), G, D, d, A, a7, D, d

WHAT'S A' THE STEER.

8.

Chords: G, g, D, d7, G, c, G, g, G, c, G, g, G, c, G, g, (A), D, d7, G, g

MISS BETSY ROBERTSON.

9.

Chords: G, g, C, c, D, d7, G, g, C, c, (G), A, am, D, d7, G, g, G, c, G, g, C, c, D, d7

Chords: G, g, C, c, D, d7, G, g, C, c, G, g, C, c, D, d7, G, g, C, c, D, d7, G, g

JENNY'S BAWBEE.

10.

Chords: D, d, E, em, E, e, A, a, D, d, E, em, A, a7, D, d, D, d, (A), a, D, d, E, em, E, e, A, a, D, d, (A), a7, D, d, E, em, A, a7, D, d, C, c

Jig Time.

Arranged by
NEIL GRAHAM.

1.

THE BLACKHORN STICK.

f

mf

CODA.

ff

Fine.

FATHER O' FLYNN.

mf

D d A a7 (D) d A a D d A a7 D d

D.C. Twice through then Coda al Fine

B e7 A a7 (D) d A a7 D d D d

2.

f

A a d A a E e7 A a d A a E a E7 A a Fine.

ROARING JELLY.

mf

D d B e7 A a D g D d (A) a A a D d B e7 A a em A a7 D d

D d A a7 D d A a7 (D) d G g A a7 D d

Small orchestra of this Quadrille from all Music collections at 25c per copy

SORRY TO PART.

Musical score for 'SORRY TO PART.' in G major, 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece starts with a forte (f) dynamic. The melody consists of eighth and sixteenth notes, while the bass line features chords and single notes.

RAKES OF KILDARE.

Musical score for 'RAKES OF KILDARE.' in G major, 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece starts with a mezzo-forte (mf) dynamic. The melody consists of eighth and sixteenth notes, while the bass line features chords and single notes. Chords are indicated below the bass line: A am, G g c, G g, A am, G g, A am.

Continuation of 'RAKES OF KILDARE.' in G major, 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece continues with the same dynamics and notation. Chords are indicated below the bass line: A am, G g, G g, A am. The instruction 'D.C. Twice through and first eight bars to finish.' is written above the final measures.

RORY O'MORE.

Musical score for 'RORY O'MORE.' in G major, 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece starts with a forte (f) dynamic. The melody consists of eighth and sixteenth notes, while the bass line features chords and single notes. Chords are indicated below the bass line: A, A a, E e7, A a, A a7, D d, A a, E e7, A a.

Continuation of 'RORY O'MORE.' in G major, 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece continues with the same dynamics and notation. Chords are indicated below the bass line: F# f# m, F# b m, F# f# m, D d, D d, E a, E e7, F# f# m, F# b m, F# f# m, D d, E a, E e7.

CODA.

Musical score for 'CODA.' in G major, 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a final chord. The instruction 'last time.' is written above the final measures, and 'Fine.' is written below the final measure.

JIG in D.

Musical score for 'JIG in D.' in D major, 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece starts with a mezzo-forte (mf) dynamic. The melody consists of eighth and sixteenth notes, while the bass line features chords and single notes. Chords are indicated below the bass line: D d, D g, D d, E e7, A a, D d, D g. The instruction 'D.C. 4 times and Coda al fine.' is written above the final measures.

Obtain a copy of The Pibroch Quadrille.

THE DONNYBROOK BOY.

4. *f*

1st & 3rd 2nd, 4th & last

Fine.

D d G G (D) E A D G (D) A D

a7 a7 d

1st & 3rd times BIDDY OF SLIGO.

D d D g d A a D G (D) D A D

a7 d

D d A a D A a7 D

d

D. C.

2nd & 4th times HUMOURS OF DONNYBROOK.

fz

A a D A A B E A D A D E A

a d a b7 e7 a d a d e7 a

A a E e7 A a (A) a E e7

fz

D. C. *al fine.*

Dance players will find Lena Barn Dance or Schottische a catchy, danceable item for their programmes. Always encored.

BIDDY THE BOWL-WIFE.

5.

5. *f*

A a d A a E e7 A a d A a E e7 A a

A a (A) a D d (A) a A a E e7 A a (A) a D d E a E e7 *Fine.* A a

1st & 3rd times PET OF THE PIPERS.

fz

A a A a A a E e7 E e7 A a B bm E a E e7 A a

A a D d (B) b7 E e A a D d E e7 A a A a (A) a D d A a B bm E a E e7 D.C. A a

2nd & 4th times GARRY OWEN.

ff

A a E e7 A a (A) a E e7

A a D d A a E e7 D.C. al *Fine.* A a A a

My Love Waltz. Pleasing to play and delightful to dance.

Play this figure straight through.

LARRY O'GAFF.

6.
Flirtation.

Chords: $G-g$, $C-c$, $D-g$, $D-d7$, $G-g$, $C-c$, $D-g$, $D-d7$, $G-g$.

LANNAGAN'S BALL.

Chords: $E-em$, $D-d$, $E-em$, $E-am$, $E-em$.

Chords: $E-em$, $B-b$, $E-em$, $B-bm$, $E-em$, $B-b$, $E-em$, $E-am$, $E-em$.

LARRY O'GAFF.

Chords: $G-g$, $C-c$, $D-g$, $D-d7$, $G-g$, $C-c$, $D-g$, $D-d7$, $G-g$.

THE YOUNG MAY MOON.

Chords: $C-c$, $C-g7$, $C-c$, $C-g7$, $C-c$, $(F) G$, $F (D) G$, $C-f$, $C-c$, $C-g7$, $C-c$.

Chords: $D-dm$, $G-g7$, $C-c$.

LARRY O'GAFF.

Chords: $G-g$, $C-c$, $D-g$, $D-d7$, $G-g$, $C-c$, $D-g$, $D-d7$, $G-g$.

SAINT PATRICK'S DAY.

Chords: $G-g$, $D-d7$, $G-g$, $C-c$, $D-d$, $G-g$, $A-am$, $G-g$, $D-d7$, $G-g$.

[illegible]

LARRY O'GAFF.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The voice part consists of a single melodic line. The score includes a key signature change from one sharp to two sharps (F# and C#) in the middle section. The piece concludes with a double bar line.

PADDY WHACK.

(§ repeat from here only when "double Sides" are danced.)

(% repeat from here only when double slides are desired.)

G g C D G E D G G G D G D G

A musical score for the song "The Rose Tree". The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some rests. The piano accompaniment features a steady bass line with chords and single notes. Below the piano part, there are chord symbols: G, G, G, c, G, g, (D) G, g, G, g, E, a7, D, d, G, g, G, d7, G, c, G, g, D, g, D, d7, G, G. The score is presented on a single line of music.

LARRY O'GAFF.

HASTE TO THE WEDDING.

[illegible][illegible]

LARRY O'GAFF.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The music is written in G major (one sharp) and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece concludes with a 'Fine' marking at the end of the second system.

When "double Sides" are danced go back to the sign S and play to the finish.

Fine.

FLIRTATIONS.

Play each number 5 times and finish with first eight bars.

BREAK DOWN.

1.

Chords: A_a , $D_{b7m} (B)_b$, E_{e7} , A_a , E_{e7} , A_a . *Fine.*

D.C. %

Chords: A_a , E_{e7} , A_a . *5 times and first 8 bars* $E_a E_a$

GARÇON VOLANGE.

2.

Chords: G_g , D_d , G_g , D_{d7} , G_g , D_{d7} , G_g , D_{d7} , G_g . *Fine.*

Chords: G_g , D_d , D_{d7} , G_g

D.C. %

Chords: G_g , D_{d7} . *5 times and first 8 bars* G_g

COME UNDER MY PLAIDIE.

3.

Chords: G_g , $b7$, em , G_g , am , $b7$, em , A_a , D_d , G_g . *1st to 5th times.* *last time.* *Fine.*

Chords: G_g , D_d , D_{d7} , G_g , $b7$, $b7$, em , em , G_g , $b7$, em , $a7$, G_g , $b7$, em , E_{em}

THERE CAM' A YOUNG MAN.

D.C. %

Chords: G_{gm} , C_{c7} , F_f , G_{gm} , cm . *5 times then first 8 bars* D_{gm} D_{d7} G_{gm} $D.G.$

TRIUMPH.

With additional Airs for changing during the Dance.

Repeat first eight bars at beginning of Dance only.

THE ORIGINAL.

1.

Chords: A_a, (E)_{e7}, A_a, A_d, A_a, E_{e7}, E_{e7}, A_a

Chords: E_e, A_a, E_{e7}, E_a, E_{e7}, A_a, E_{e7}, A_a, E_{e7}, E_a, E_{e7}, A_a

Chords: A_a, (E)_{e7}, E_{e7}, A_a, D_d, E_{e7}, A_a, A_a, F_{#7}, B_{bm}, E_{e7}, A_a, D_d, E_{e7}, A_a *Fine.*

OLD BOG HOLE.

2.

Chords: A_a, E_{e7}, A_a, E_a, E_{e7}, A_a

Chords: A_a, (A)_a, A_a, B_{bm}, E_{e7}, A_a, E_{e7}, E_a, E_{e7}, A_a *3 times*

CALLUM BEG.

3.

Chords: A_a, E_{e7}, A_a, (A)_a, D_d, A_a, E_{e7}, D_d, E_{e7}, A_a, E_a, A_a *2nd time*

Chords: A_a, E_{e7}, A_a, E_{e7}, A_a, D_d, E_{e7}, A_a, E_a, A_a *3 times then D.C. al fine*

GUARACHA WALTZ.

Play the Introduction after each number.

INTRODUCTION.

Allegro.

G g (G) g C c B_e A am D d7 G G D d7 d7 G G

COME C'ER THE STREAM CHARLIE.

1.

G g C g G g d7 G g (G) g D D d7 G G G C C A a7 D E (D)

G g C (G) A G (D) E D G C c G g (G) g D d7 G g C G g D D d7 D C.

LOGIE O' BUCHAN.

2.

D d D d (A) f# B bm (A) a D d A d a7 D d D d D d Fine D.C.

D d A a7 B bm A a7 D d B bm G em F# f#7 Bbm al fine. (A) a7

WILL YE GANG TO KELVINGROVE.

3.

G g D d7 G g (G) g C c A a7 D d7 D d7 C cm G g G g

A am G am (D) d7 D d7 (G) g A a7 D d7 D d7

G g D d7 G g (G) g C c C cm G g G D.C.

CIRCIASSIAN CIRCLE.

17

With additional Airs for changing during the Dance.
Play first eight bars three times at beginning of Dance only.

THE ORIGINAL.

1.

First system: Treble and bass staves in 2/4 time, key of D major. Chords: A a, E e7, A a, D d, E e7, A a.

Second system: Treble and bass staves. Chords: A a, E e7, A a, D d, E e7, A a. Ends with a repeat sign and the instruction "Fin. 3 times."

STATEN ISLAND.

2.

First system: Treble and bass staves. Chords: D d, G g, (D) d, A a7, D d, A d, A a7, D d.

Second system: Treble and bass staves. Chords: D d, A a, D d, A a, C c, D d, (A) a7, D d, A a, D d, A a7, D d. Ends with a repeat sign and the instruction "3 times."

THE MASON'S APRON.

3.

First system: Treble and bass staves. Chords: A a, E e7, A a, D d, E a, E e7, A a.

Second system: Treble and bass staves. Chords: A a, D d, E e7, A a, D d, E a, E e7, A a. Ends with a repeat sign and the instruction "3 times."

ROLL HER ON THE HILL.

4.

First system: Treble and bass staves. Chords: D d, D g, D d, D d, A a7, D d, (A) a7, A a7.

Second system: Treble and bass staves. Chords: D d, A a7, D d, D d, (A) a7, A a7, D d, G g, E e7, A a, A a7, D d. Ends with a repeat sign and the instruction "6 times then D. C. and play No 1 once"

THE FLOWERS OF EDINBURGH.

With additional Airs for changing during the Dance.

Play each Air three times.

THE ORIGINAL. Play first eight bars three times at beginning of Dance only.

1.

G-g D-d7 G-g C-c D-g D-d7 G-g

G-g B-b7 E-em G-g C-c D-g D-d7 G-g *Fine.*
3 times.

LASS O' PATIES MILL.

2.

D-d G-g (D)-d A-a7 D-d G-g A-a7 D-d

D-d E-a7 (D)-d G-g (D)-d A-a7 D-d G-g A-a7 D-d 3 times.

THE EAST NEUK OF FIFE.

3.

G-g C-c D-d7 G-g A-am B-b7 E-em

G-g A-am D-d7 G-g A-am B-b7 E-em 3 times.

BOTTOM OF THE PUNCH BOWL.

4.

D-d E-em A-a7 D-d (D)-d G-g A-a7 D-d

D-d G-g A-a7 D-d D-a7 D-d 3 times then D.C. al fine.

PETRONELLA.

19

With additional Airs for changing during the Dance.

Play each Air three times.

THE ORIGINAL. Play first eight bars three times at beginning of Dance only.

1. *p 1st time f 2nd time*

DASHING WHITE SERGEANT. *1st time. 2nd time.*

MY LOVE SHE'S BUT A LASSIE YET. *1st & 2nd times. 3rd time.*

3. *1st time. 2nd time.*

4. *1st time. 2nd time.*

THE ROSE TREE *1st time. 2nd time.*

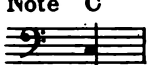
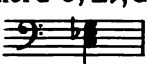
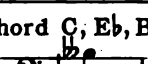
The musical score is written for piano, featuring four numbered sections. Each section consists of a treble and bass staff. The key signature is D major (two sharps) and the time signature is 2/4. The score includes various musical notations such as chords (e.g., D, A, E, G, B), dynamics (e.g., *p*, *f*, *ff*), and articulation marks. Section 1 is marked 'THE ORIGINAL' and includes a '1st time' and '2nd time' repeat. Section 2 is marked 'DASHING WHITE SERGEANT.' and includes a '1st time' and '2nd time' repeat. Section 3 is marked 'MY LOVE SHE'S BUT A LASSIE YET.' and includes a '1st & 2nd times' and '3rd time' repeat. Section 4 is marked 'THE ROSE TREE' and includes a '1st time' and '2nd time' repeat. The score is designed to be played three times at the beginning of the dance.

PIANO-ACCORDION ARRANGEMENT

The arrangements in this Album, by Messrs. Louis Cabrelli and C. Stewart Forbes, are for the left-hand keyboard of the 120 bass piano-accordion. The arrangements follow closely the piano score thus enabling the piano-accordionist to take part in ensemble playing.

The 120 bass keyboard, viewed in playing position, has six vertical ranks arranged in twenty oblique rows of button keys, and the symbols in the bass throughout this Album assist in playing the bass notes and chords. The following table gives the symbols used, the oblique row of 'C' notes and chords being taken as an example:—

TABLE OF SYMBOLS

<i>Vertical Rank</i>	<i>Name of Rank</i>	<i>Notes played</i>	<i>Symbol</i>	
1st	COUNTER BASS (single note) major third above note given in Rank 2	Note E $\sharp$ 	($\bar{C}$)	Indicated by Capital Letters
2nd	FUNDAMENTAL BASS (single note)	Note C 	C	
3rd	MAJOR CHORDS on Fundamental Bass	Chord C, E, G 	c	Indicated by Small Letters
4th	MINOR CHORDS on Fundamental Bass	Chord C, E $\flat$, G 	cm	
5th	SEVENTH CHORDS on Fundamental Bass	Chord C, E, B $\flat$ 	c7	
6th	DIMINISHED-SEVENTH CHORDS on Fundamental Bass	Chord C, E $\flat$, B $\flat\flat$ 	c $\bar{d}$ or c dim	

When two letters are shown one above the other, thus ($\bar{C}$) or $\overset{C}{c}$ it means that both are to be played together, the former symbol indicating the 'C' counter bass and the 'C' major' chord and the latter the 'C' fundamental bass and the 'C minor' chord. If the symbol is mentally associated with the vertical rank in which the key is placed, i.e., ($\bar{C}$) counter bass as 1st rank, 'C', fundamental bass as 2nd rank, 'cm', 'C minor' chords as 4th rank, etc., it will facilitate quick reading and playing of the bass.

Bass notes not marked with any symbol are a repetition of the preceding note or chord; complete bars not marked are a repetition of the previous bar, and entire passages marked with a dotted line underneath are a repetition of an earlier passage in the same tune.

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